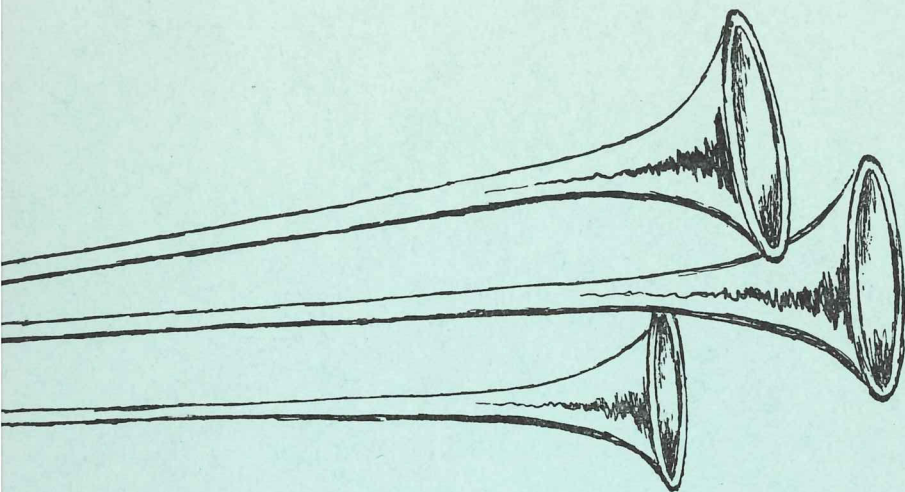




The
UNIVERSITY OF TORONTO CONCERT BAND

STEPHEN CHENETTE, Conductor
BRUCE MCGREGOR, Assistant Conductor

GORDON SWEENEY, Trombone soloist
JANE CUTLER, Flute soloist

UNIVERSITY SINGERS AND CONCERT CHOIR
CHARLES HEFFERNAN, Conductor

THE MACMILLAN THEATRE
Edward Johnson Building
Sunday, February 9th, 1975
3:00 p.m.

PROGRAM

FUNERAL AND TRIUMPHAL SYMPHONY, OPUS 15

Hector Berlioz (1803-1869)

1. Funeral March
2. Funeral Sermon
Gordon Sweeney, trombonist
3. Apotheosis

This symphony is a landmark in the literature of wind instruments. Richard Franko Goldman has written that, "of all works composed for wind band, it is without doubt the most imposing in conception and the most successful in realization." Richard Wagner, a man not given to praising the works of his contemporaries, said of the symphony: "It is great and noble from the first note to the last . . . of a lofty patriotic inspiration . . . I am happy to give as my opinion that this symphony will live and give inspiration as long as there is a nation that calls itself France."

It was composed in 1840 for the celebrations commemorating the tenth anniversary of the July Revolution. The first movement is in symphonic rather than march form. The second movement was intended by Berlioz to portray in music the thought of a "discourse or farewell addressed to the illustrious dead." In this movement, a solo trombone represents the voice of the orator, intoning his address in a voice of simplicity and dignity. In the third movement Berlioz presents a stirring martial sound, bright and forthright, on the theme of Glory and Triumph. A fanfare of brasses opens the movement, and near the end the choir enters with a hymn of triumph, the words of which were written by Anthony Deschamps (1800-1860):

Glory and Triumph, Hail, Heroes, hail!
Glory and Triumph and peace to every fallen warrior.
Heroes, fallen in righteous war, to you is given honor immortal.
Angels guard you forevermore in realms of glory and peace eternal.
Dwell now with the blest ever at rest.
Live in our hearts, memories bright, glorious heroes who fought freedom's fight.
Glory and fame to the brave who gave their lives for freedom.
Glory and honor forever in heaven's eternal kingdom.
Glory and honor to the brave; glory, honor, eternal life!

INTERMISSION

SENSEMAYA (1938)

Silvestre Revueltas (1899-1940)

First Canadian performance

transcribed for band by Dr. Frank Bencriscutto

Silvestre Revueltas died from pneumonia at the early age of forty. Leonard Bernstein said of the Mexican composer: "Revueltas might have achieved true greatness if he had lived. Sensemayá is the work of a sophisticated composer with a very advanced technique of handling an idea of savage primitiveness." Sensemayá is a Mayan word referring to a ritualistic popular rhythm. The work was inspired by a poem by the Cuban poet Guillén, which recalls African tribal rituals having to do with the killing of a deadly snake. The rhythmic meter is asymmetrical throughout, basically in 7/8, with occasional changes to meters like 7/16 or 5½/8.

NIGHT SOLOQUY, FOR FLUTE (1938) *Kent Kennan (1913-)*
 Jane Cutler, flutist *arranged for flute and wind ensemble by the composer*

Kent Kennan is professor of music at the University of Texas. Soliloquy was originally composed for flute and orchestra. Kennan re-wrote the accompaniment for band in 1962.

MARCH: CROWN IMPERIAL (1937) *Sir William Walton (1902-)*
 Bruce McGregor, conductor

MARCH: UNDER THE DOUBLE EAGLE (1916) *J. F. Wagner (1856-1908)*

MARCH: HIS HONOR (1933) *Henry Fillmore (1881-1956)*

MARCH: TEXAS TECH ON PARADE (1947) *Ed Chenette (1885-1964)*

Sir William Walton was commissioned by the BBC to write a concert march for the coronation of King George VI in 1937. This ceremonious piece in the "Pomp and Circumstance" tradition is prefaced with the words of the Scottish poet, William Dunbar (1465-1520): "In beauty bearing the crown imperial."

J. F. Wagner was a popular conductor of military bands in Vienna, and *Under the Double Eagle* became the semi-official march of the Austro-Hungarian Empire.

Henry Fillmore conducted a professional band bearing his name, and composed many marches, both under his own name and that of Harold Bennett.

Ed Chenette, father of Stephen Chenette, was a leading band conductor, composer, and music educator in the United States. With over two hundred and fifty published compositions and arrangements, he was a pioneer in writing music which could be played by beginning and moderately-advanced bands. Texas Tech on Parade March was written on commission for the Texas university of that name.

VARIATIONS ON "AMERICA" *Charles Ives (1874-1954)*
orchestrated by William Schuman
transcribed for band by William E. Rhoads

When Charles Ives was seventeen years old, he submitted for publication Variations Etc. on a National Hymn, but in 1891 these far from sober variations must have been quite shocking. The set, needless to say, was rejected and not published until 1949, when E. Power Biggs reassembled the complete version with Ives' help. They were first performed by the New York Philharmonic in 1964 in an orchestration by William Schuman.

Gordon Sweeney is the principal trombonist of the Toronto Symphony and is instructor of trombone at the University of Toronto Faculty of Music. A graduate of the Curtis Institute of Music, he was principal trombonist with the Dallas Symphony before coming to Toronto.

Jane Cutler is a fourth-year student in the Bachelor of Music Education program at the Faculty of Music. She has studied flute with Marjorie Yates and Nicholas Fiore.

PERSONNEL

FLUTES

Jane Cutler (princ.)
Elisabeth Vomberg
Allison Melville (piccolo)
Nancy Pilsworth
Mary Fleming
Lisa Siimes
Robert Galbraith
Valerie Raeburn
Elizabeth Kolodinsky

OBOES

Garry Wellwood (princ.)
Shelley Heron

CLARINETS

Terry Storr (co-princ.)
Dan Sutherland (co-princ.)
Richard Sherwood
Barry Thomson (E $\flat$)
Janine Oye
Ernie Mee
Dennis Chreptyk
Brad Bowes
Rosemary Murdoch
Jo-Ann Crook
Beverley Parkes
Anne Philip
Fran Chilton
Susan Morris
Elma Miller
Judy Brock
Jody Lieberman (alto)
Gary Kidd (bass)
Dave Bourque (bass)

BASSOONS

Ivor Rothwell (princ.)
Sandi Shone

SAXOPHONES

Richard Lamoureux (alto)
Doug Robertson (alto)
Len McCarthy (tenor)

TRUMPETS

Howard Baer (princ.)
Paul Woodford
Don Lowrie
Ray Chantler
Bryce Walker
Carol Barker
Susan McKerron
Pat Magahay

FRENCH HORNS

Ron George (princ.)
Bonnie Worthen
Elizabeth Bowes
Kathern Mitchell
Colleen Young
Anne Walter
Lorraine Clarkson
Pat Russell

TROMBONES

Howard Lee (co-princ.)
Robert Mee (co-princ.)
Colleen Darraugh
Stan Van Zuylen
Bill Mighton

EUPHONIUMS

Susan Reitman (princ.)
Tim Cummings

TUBAS

Doug Manning (co-princ.)
Scott Irvine (co-princ.)
Jane Noyes
Don Ratcliff

STRING BASS

Tom Nichol

PERCUSSION

Jerry Ronson
Rick Skol
David Kent
Ron Hesketh
Kevin Little
Bill McCant

PIANO

Robert Linzon

LIBRARIAN

Anne Philip

GENERAL MANAGER

Bruce McGregor